

AUTHOR & JOURNALIST

POLICE CENSORSHIP

A Threat to the Writer

FRANK McNAUGHTON

♦ ♦ ♦

How to Sell to TV Studios

ERIC HEATH

♦ ♦ ♦

Catharine Barrett:

The Secondary Story

University Microfilms
313 N. First St.
Ann Arbor, Mich.
Comp

Market List:
Television

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OCTOBER, 1953



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What readers say

Learn Technique First

We certainly agree with Mr. Zachary Ball in his suggestion that the tyro writer first study everything he can lay his hands on concerning writing technique.

But Mr. Ball criticizes the ambitious scribe for sending his first fruits to the slicks and quality magazines. We believe in Browning's "What's heaven for if not to exceed man's grasp?" Also, after many rejects from said slicks, we've looked in vain in writers' mags for a list titled **SECOND-RATE PULPS FOR NEW WRITERS TO SHARPEN THEIR TEETH ON**. Besides, we've been told in many of your fine articles that the so-called pulps now have slick and quality requirements.

When we boil it down, therefore, the truth emerges that we had better learn the technique of the best stories first. Then write, write, write till that technique comes without conscious thought. Then let go with the fire, emotion, and inspiration. That's what we got from Mr. August Derleth's wonderful articles.

As to surrounding oneself "with a mental fortification of optimism capable of absorbing fusillades of discouragement," we don't think it can be done. When we are sitting at the bottom of a deep, deep well trying to see the light way up there at the top, and it keeps raining (rejects), and the sun is covered—how then can we say Joblike, "This is God's day, and I'm going to be happy in it if it kills me"?

No, we believe we have to become inured to the depressive air of the rejected writer till we break through. Then the sun will shine. But we do not mean to have the sorry-for-oneself attitude. We keep on studying and writing—hard, dirty work, but we love it.

JOSEPHINE E. HANSEN

Miami Shores, Fla.

Western Writers of America

In a letter received by me last week, Mr. Burton Rascoe, whom I have long believed to be the best literary critic in this country, mentions that the well-written "Western" is not only authentic Americana but the only purely indigenous American literary art-form we have. Yet novels of the Old West are the Cinderellas of the book trade. Publishers do not advertise them and reviewers ignore them. When a book is a "Western" it is, *ipso facto*, regardless of its worth, dismissed as trash.

That is one reason why our organization, the Western Writers of America, came into being. We are willing to admit that the great demand for stories of the West That Was has produced many books poorly plotted and poorly written. But that is no reason why the editor of a book page should brush aside as jerry-built the good ones that come to his desk. Dr. Savoie Lottinville, director of the University of Oklahoma Press, wrote recently that this type of book, the Western novel, appeals to all kinds of people from the least literate to the most literate. Our hope is to impress that fact on those who have treated our type of work with contempt.

OCTOBER, 1953

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by Eric Heath

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Already the WWA has inspired among our group a closer fellowship. In letters from other writers I have felt a quickened desire to do not only work that will sell but will be better than what they have done. Our association is building up a team spirit.

A need for organization was felt in the reprint situation. The writers of the 25-cent books have not been getting their share of the profits. The pressure from a group will have a good deal more effect than the complaint of an individual. The publishers of the paperbacks are already recognizing the author's right to a larger cut in the proceeds and several of them have come through handsomely with more liberal terms.

Space will not permit me to go into other reasons why the WWA is a *must* for its membership.

WILLIAM MACLEOD RAINE

Denver, Colo.

Government vs. Author

A recent article in the *Chicago Daily News* indicates that even the Government is trying to take advantage of the poor author. One thing the writer was going to get: all his material would be floating around the world in dozens of different magazines.

Believe me, that makes for a very impressive scrapbook to show your grandchildren—but one would hardly get to be a grandfather or even a father if he had to depend on this sort of livelihood.

What does the freelancer think of this?

EDWIN L. BROOKS

Chicago, Ill.

The article tells of an author who wrote and published an article about a mystic in India. Whereupon the State Department requested—for free—the right to place this article in magazines in a score of foreign countries. The author—rightly in our judgment—refused, pointing out that the U. S. Government employs enough so-called "information specialists" at fancy salaries to make it unnecessary to chisel on freelance writers.—Ed.

McNaughton Rang the Bell

Your magazine is high-class and well-done. A most pleasant book to come to the house—stimulating, instructive, and helpful.

For example, I have just read "Ground Rules for Writing Success," by Frank McNaughton in the August issue. What a clear, forthright piece for anybody to understand. What a profound measure of wisdom to guide everybody. It is so remarkable in truth that it can be applied to almost any profession—such is great writing. Thank you for it, and my gratitude to the author.

DENZIL C. LEFS

Los Angeles, Calif.

See Mr. McNaughton's equally outstanding article in this issue.—Ed.

If I were Frank McNaughton I'd hate you for giving away my fine article, "Ground Rules for Writing Success," to Reeve Spencer Kelley—Table of Contents for August.

RUTH BOONE

East Cleveland, Ohio

I hate myself.—Ed.

AUTHOR & JOURNALIST

Editor's Breaking-Down Point

A friend of mine who is a freelance writer told me that after sending 25 manuscripts to the same editor, he finally wore him down and got an acceptance. This led me to think that every editor probably has a breaking-down point.

Why not furnish information like this to writers? Beside each editor's name there could be entered his breaking down point. Thus it would be entered in this manner:

Tattoos on Parade, 111 Kilroy Street,
Snafoo, New York, D. Double Reject,
Editor (100).

The 100 after the editor's name would indicate this particular editor breaks down after receiving over 100 manuscripts from the same writer.

JOHN L. RUSSELL, JR.

(A freelancer about to go out of business)
Miami, Fla.

Localized Book Reviewing

A little while back I wrote you about book reviewing and you suggested that I specialize in some one field. That was a stickler! What field, with everything in the whole wide world so interesting? Suddenly that problem solved itself and I thought you'd be interested to know what happened.

My ed-in-chief had muttered something about reviews on local authors only. That took a long while to soak in; but when it did, there was the answer. Our county of Rockland, well within the Greater New York Metropolitan area and, though

fast-growing, still with much rural charm, is attractive to many artists who want to be near the big city yet enjoy country quietude. So I'm concentrating on Rockland County writers! That way I get a cross-section of every kind of fiction, including juveniles, and non-fiction plus many an interesting personal interview.

MARIRUTH CAMPBELL

Nyack, N. Y.

Markets — Articles Too

May I say that I have taken *Author & Journalist* for years, and that now it is immeasurably better than ever before? I used to read it mainly for the market lists and magazine changes from month to month, but now I really read the articles, too. You really went highbrow a couple of times in the last issue, and of course I happen to like that, as my writing is the slick type.

I have written for years under various pen names, but I still consider such a magazine as yours most essential even to an experienced writer, especially as no one person could possibly know of as many periodicals as you list.

DOROTHY SOLLARS

Chicago, Ill.

Twice as Handy

The Handy Market List in the July issue is the best one you have ever printed. Its easy-reading type makes it twice as handy.

CHARLES OLIVE

Willmar, Minn.

Some Plain Talk About *Literary Services*

WHEN YOU WRITE to me for information, I send you a simple statement of who I am, what I offer you and what it is going to cost. That is all. There are no promises of easy fame, no high-pressure follow-ups, no "free" services or special rates "for this month only."

I have always been forthright in my dealings with writers. It is the only method I know. For nearly two decades this policy has been paying off in bylines and dollars for my clients. I have records to prove this. If you can supply me with a manuscript containing good basic material, I will assist you in making a professional job of it. I do manuscript editing, revision, criticism or ghosting, depending on the special need.

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What Editors Are Looking For

Robert Meskill, fiction editor of the *American Magazine*, is seeking extremely short fiction—500 words, 750 words, and 1,500 words. Everyday family situations are preferred as subject matter. Address: 640 Fifth Ave., New York 19.

—A&J—

Eileen Herbert Jordan is now fiction editor of *Today's Woman*, 67 West 44th St., New York 36. The magazine buys stories of all lengths up to 15,000 words; they must be of definite interest to young homemakers.

—A&J—

Fight, 67 West 44th St., New York 36, is a new Fawcett sports magazine seeking articles on fighters and fight officials up to 3,000 words. Payment on acceptance at \$150-\$200 an article. Al Silverman is editor.

—A&J—

Man to Man and *Sir!* have moved to 21 West 26th St., New York.

—A&J—

The Spinning Wheel, Taneytown, Md., is particularly interested in illustrated articles dealing with the decorative value of antiques in today's homes. Writers should query Marjorie M. Smith. The magazine pays at varying rates on publication.

Star Guidance, Inc., 441 Lexington Ave., New York 17, publishes four magazines under the editorship of Jules Saltman. Mr. Saltman promises reports within two weeks.

Following are the magazines:

Adult Magazine, subtitled "Psychology for Grown-Up People." Uses helpful and informative as well as entertaining articles, case histories, etc., solidly based on modern psychiatry. Also occasional picture stories. Queries are wise. No fiction, no poetry. Payment 3c-4c a word on acceptance.

TV and Movie Screen. Uses articles and picture stories on TV and movie personalities. Mostly staff-written, this offers a market only for top material; better query. No fiction, no poetry. Payment by agreement, on acceptance.

TV Stage. Uses articles and picture stories on TV personalities and shows, backstage. Mostly staff-written, this offers a market only for top material; better query. No fiction, no poetry. Payment by agreement, on acceptance.

Orbit Science Fiction. Uses science-fiction short stories, no limitation on subject. No poetry or photographs. Payment by agreement, on acceptance.

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Mary Pfeiffer is now editor of juvenile fiction for the Westminster Press, Witherspoon Bldg., Philadelphia 7, Pa. She succeeds William Heylinger, who resigned for reasons of health.

- A&J -

A new venture in the publishing field is *Piggity's Animal Story Magazine for Children*, latest addition to the group of magazines issued by Parents' Institute, 52 Vanderbilt Ave., New York 17. Directed to children 4-8, it is in the market for fiction to 1,500 words and for poetry; all contributions must deal with animals. The magazine pays good rates on acceptance. Harold Schwarz is editor.

- A&J -

Vespers, heretofore devoted entirely to poetry, is expanding to include also such fields as religion, the cinema, medicine, and psychiatry. Constructive articles and book reviews will be used from authoritative, experienced sources. No work from beginners is desired. Query the editor, Dr. Henry Picola, or the associate editor, Helen Fitzgerald, at P. O. Box 202, Kenilworth, Ill., which is the autumn address of the magazine.

- A&J -

Top Detective Annual, listed as a discontinued market in *Author & Journalist*, is still being published. It is not a market for freelance contributions, however, as it is an anthology of stories from the Thrilling chain of magazines.

- A&J -

Variagation and *Recurrence*, the two poetry magazines edited by Grover Jacoby, should now be addressed at P. O. Box 9384, Sanford Station, Los Angeles 5, Calif. *Variagation* publishes unrhymed free verse, *Recurrence* experimental or conservative rhymed verse. Payment is 20c a line up, on acceptance.

- A&J -

The Pacific edition of *Stars and Stripes* plans a Sunday magazine section and is in the market for short fiction by members or veterans of the armed forces. Major Winston Allard, editorial chief, writes:

Stories should be from 1,000 to 2,000 words, of interest to military readers but not necessarily with military setting and characters. Humor, sports, adventure stories are especially desired. We will pay \$10 to \$20 for rights to publish in Japan, Korea, and the Pacific Islands. Stories must be original but *Stars and Stripes* will not object to later publication in any area outside that listed above.

Include with manuscript name of unit and dates of service and a statement that the manuscript is original writing which has not been printed elsewhere.

Manuscript with stamped return envelope should be sent by air mail to Feature Editor, *Pacific Stars and Stripes*, APO 500, c/o Postmaster, San Francisco, Calif.

- A&J -

His, 1444 N. Astor Place, Chicago 10, is in the market for a limited amount of freelance material: philosophical articles on Christian faith; practical articles on Christian living. Preferred lengths: 750, 1,600, 2,450, 3,300 words. This is the organ of the Inter-Varsity Christian Fellowship, and its contents are directed to men and women of college age. A few photographs of college interest are purchased. Joseph T. Bayly is editor. Payment is 3/4c a word, pictures \$2 each, on publication.

OCTOBER, 1953

GOOD NEWS

With the PAULINE BLOOM WORKSHOP step-by-step course, good news can come to you as early as with LESSON NO. III — as it came to Mrs. Daniel, who writes:

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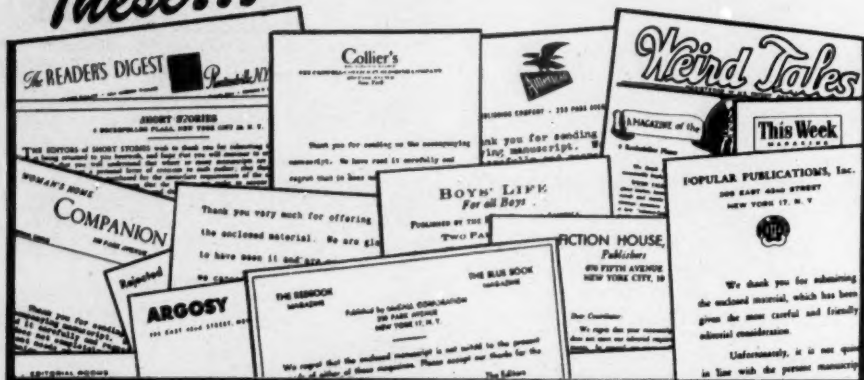
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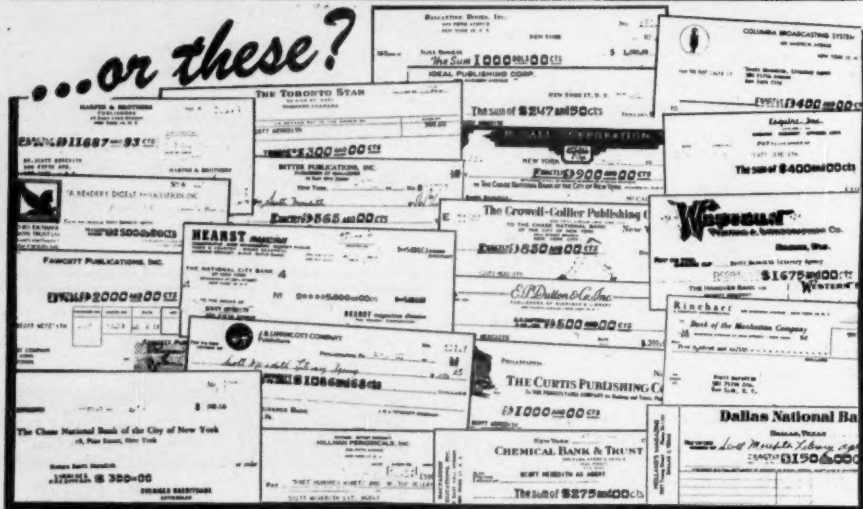
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The Police and the Books

How far are you willing to go in defending the writing craft against arbitrary interference?

By FRANK McNAUGHTON

POLICE chiefs—and I have known many—as a rule are not great readers, neither are they scholars. The general literature of the police station runs to the daily local newspaper (the chief always checks up on the treatment he receives), a weekly magazine or two, the *Police Bulletin*, and perhaps a copy of the *Police Gazette*.

In a long career, I have yet to find the chief of detectives engrossed in Plutarch's *Lives*, or his best men studying Momsen's *History of Rome* or Taine's *History of English Literature*. Thucydides, Tacitus, and Xenophon I have never met on a police beat.

This is not to belittle the police. Their business is not literature and literary criticism. It is crime: murder, housebreaking, not Chaucer.

If I should find a chief of police engrossed in Chaucer, I would be as suspicious as if I should find a dean of letters surreptitiously conning the latest issue of *Crime Detective*.

With these observations, we can turn to Youngstown, Ohio. There, recently occurred an incident that should command the attention of every present and prospective author, publisher, journalist, and librarian. The incident goes to the taproot of free expression. How free can the author-publisher be to express, as best they can, their concept of Life—Life not as it should be, but as it actually is?

The Youngstown chief of police, one Edward J. Allen, drew up a list of proscribed books which, in

his opinion, were objectionable, obscene, and unfit for distribution. He did this largely on the recommendations of a committee and from his own desultory reading.

Thereafter, he began to bring pressure on the local book distributors (mostly the mass distributors of the paperbound pocketbooks) to discontinue some 108 books and 33 magazines. He threatened them with arrest and prosecution under city ordinances, but did not actually proceed to a test case. Later, after consultation with a police inspector in Detroit, Michigan (by mail), he enlarged his list to 335 titles.

This is not a criticism of Chief Allen. The writer believes that he acted sincerely in what he conceived to be the best interests of his community. The issues are fundamental.

Does our reading public have to submit to a police censorship?

Is a censorship (1) constitutional under the First Amendment, or (2) desirable?

Are policemen qualified to conduct a censorship, and to set up literary standards and bounds beyond which the reading public may not venture?

If pocketbooks are to be subjected to police censorship, what is to hinder proscription of the Old Testament (which has in it some very lurid stories), Aristophanes' comedies, the story of Oedipus, and other standard works of great literature? Why not censor also the Great Books?

How can any decent standard be maintained? Under such a system, what is *verboten* in one town will be acceptable in another. Publishers and distributors could never cope with such a situation.

And what would prevent a man from ordering by mail all the titles, proscribed or accepted, that he might desire?

No one questions the right of a community to protect itself by law against riot, subversive attack, epidemic disease, or tracts which, taken in their entirety, undermine the health, morals, and welfare of the public.

But the proceedings taken must be within the

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law. And this is the very point that District Judge McNamee made in restraining Chief Allen from proceeding by threat and pressure against the publishers' distributor. It was entirely within his right to arrest and prosecute, thereby testing the city law in a court; it was quite another to proceed with a censorship by threat and pressure, no matter how high the motives might be.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Did you ever hear anyone say, "That book had better be banned because . . . I might read it and it might be very damaging to me?" I never did. It's always somebody else that has to be protected.—
JOE JACKSON in the *San Francisco Chronicle*.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

This Youngstown case will be heard of in the future, for the publishers are organizing to fight what they consider to be an oblique, utterly unconstitutional form of censorship of books. Several lines of Judge McNamee's opinion deserve careful consideration:

The defendant (chief of police) was without authority to censor books. Such a drastic power can be vested in a police officer only by a valid express legislative grant. As chief of police it was defendant's duty to examine the suspected publications to determine whether there was probable cause for prosecution. He was without authority to determine with finality whether the books were obscene or immoral in violation of the ordinance. In the event prosecutions were undertaken, the burden would rest upon the city officials to establish by proof beyond a reasonable doubt every element of the offense, including the obscene or immoral nature of the books. Until a court of competent jurisdiction adjudged a book to be obscene or immoral, there would exist no warrant in law for its suppression.

Not only did the defendant exceed his lawful powers in suppressing the publications, but the methods he employed in censoring the books were arbitrary and unreasonable . . .

That Chief Allen and his censorship list were enjoined by the court belongs mainly to the credit of a courageous publisher of the cheap paper-back books (mostly classics), Victor Weybright of Mentor Books.

As Mr. Weybright subsequently pointed out in a Chicago address to the Conference on College Composition and Communication, most of the books which came under Chief Allen's attack "were not attacked when they were originally published in hard covers."

"Is it," he asked, "consistent with equality of opportunity in America to suppress books at a cheap price that are circulated and sold, without complaint, at \$3 or \$4? . . . Certainly a book which is not obscene or otherwise unlawful in a \$3 edition does not become so because it is reduced in physical dimensions and sold for a quarter."

Sound reasoning. Just as sound as the reasoning of Judge Curtis G. Bok of Pennsylvania in 1949, when he refused to use his legal powers to ban certain books:

It will be asked whether one would care to have one's young daughter read these books. I suppose that by the time she is old enough to wish to read them she will have learned the biologic facts of life and the

words that go with them. There is something seriously wrong at home if those facts have not been met and faced and sorted by them; it is not the children so much as parents that should receive our concern about this. I should prefer that my own three daughters meet the facts of life and the literature of the world in my library than behind a neighbor's barn, for I can face the adversary there directly.

If the young ladies are appalled by what they read, they can close the book at the bottom of page one; if they read further, they will learn what is in the world and in its people, and no parents who have been discerning with the children need fear the outcome. Nor can they hold it back, for life is a series of little battles and minor issues, and the burden of choice is on us all, every day, young and old. Our daughters must live in the world and decide what sort of women they are to be, and we should be willing to prefer their deliberate and informed choice of decency rather than an innocence that continues to spring from ignorance. If that choice be made in the open sunlight, it is more apt than when made in the shadow to fall on the side of honorable behavior . . .

In the light of this Youngstown case—and probably others to come—several questions are raised for the most serious consideration of authors, journalists, librarians, students, college professors, and the lay reader:

1. Where will the process stop? If groups succeed in censoring books, will the newspapers and magazines be next?

2. Are police chiefs, or our Watch and Ward Societies, mentally and culturally equipped to render judgment on what is fit to read? Or do we come to a point where our proscribed list includes the Bible (particularly the Old Testament), Aristophanes, Sophocles, and most of the great classics which deal with the raw material of life?

3. Is reading to be decided by threat and boycott, or the mature judgment of courts of law on the basis of evidence taken in its entirety and not quotations out of context?

4. Are we mentally and spiritually equipped to read the facts of life as our authors see and record them? If not, then when do we start the censorship of magazines, newspapers, the art museums? How about banning "Lido and the Swans" or "The Rape of Lucrece"? Is it going to be immoral to reproduce in book or magazine the immortal paintings in the Sistine Chapel?

If we are so libidinous as a race that we can not read of life, have we not lost all hope?

Or is Victor Weybright speaking the truth when he says?

In our time we have seen the curtailment and destruction of human freedom in many lands—and to some extent even in our own—by well intentioned and plausible excuses for limiting liberty of expression. Political or sectarian criteria [as opposed to the intellectual or artistic], if applied to what may be published, and enforced by law, are the entering wedge of Thought Control.

The First Amendment is still a vital expression of a Free Man's faith. It is not a license for vulgarity or obscenity. No court has ever construed it so. But it is a bulwark against censorship. In the light of what has happened, and may happen again, it is well for every author and journalist to search his own mind and conscience.

Just how far is he willing to go in defense of his craft?

AUTHOR & JOURNALIST

Poetry Is a Sound Track

How the successful poet handles words, images, and figures of speech to make effective song patterns

By MARGERY MANSFIELD

A TEACHER of fiction might say: "Keep your movie and sound track going. Let your readers see something all the time and hear dialogue now and then."

Poetry is primarily a sound track, a monologue in which the poet speaks to the reader. But it is also possible to flash pictures now and then—visual imagery. There is auditory imagery too, as when the poet describes a bird singing or a dog barking. These images are caught within the larger auditory image, which is the suggestion of a voice speaking or singing. Sometimes the voice is recognizably individual and personal—Robert Frost, Carl Sandburg, or Emily Dickinson. Sometimes it is depersonalized and idealized, the traditional voice of the great poet, or the voice of the English language speaking, as someone has put it.

Formal or informal, traditional or modern, simple and direct or otherwise, singing or speaking, meditating or conversing, the voice of the poem might be called the poet's style. He doesn't usually think about it that way; he just tries to make his verse sound right to him. I remember that I was not pleased with the way my first poems sounded. They had a sort of whine; a morose overtone. Later on I didn't like poems that sounded too glib, nor too pompous. You probably have your own aversions.

To improve the sound of your lines, try composing them orally. Recite them till you have them by memory, then set them down on paper. If you like lyricism and want to increase your own joy in your work, do as Sara Teasdale did—sing your lines as you compose them; make up a little song to fit them as you proceed. But, if you cannot compose without a pencil in hand, say the words aloud as you write them, or at least form them in your mouth and throat.

The closer you keep to the sound of a singing voice or of a naturally speaking voice, the clearer and simpler your lines will be. Conversely, complexity and obscurity will damage the auditory image: the reader has to know what you mean in order to know how the lines should be read.

Some poetry has a beautiful texture, because the words are chosen and arranged not only with an ear for their expressiveness but also for how the words will sound together; certain letter sounds will be repeated, others changed to prevent monotony. The words make a sort of mosaic, so well do the sounds fit together.

In such poems there is an informal alliteration—consonants repeated but not according to a set plan. In contrast, the vowels are usually changed. However, for special emotional effects, the same vowel sound may be repeated. Some poets avoid using the same vowel sound in two successive syllables when this can be avoided without injury to the thought. For instance, they would avoid such

combinations as "it is his wit" but probably would except such combinations as "nitwit" or "twilight" if the thought would be enriched by using these words.

Some poets prefer to avoid alliterating on *s* and *z*, feeling it makes a hissing sound. I once made a study of this element in Shakespeare's sonnets and concluded that he often used these letters freely for several lines in succession, and would then provide relief to the ear by one or more mellow lines that contained no *s-s*. Also, often, *s-s* would occur in one half the line but not in the other half. My feeling, now, is that the matter is not very important, but that the lyric poet is likely to go through a stage in which he thinks it is.

Avoid any combinations that produce sounds difficult or uncomfortable to make. Your throat shouldn't feel strained or your mouth tired. "She sells sea shells"—not that sort of thing, or anything choppy or crowded, with more words than your breath can manage easily. Don't be too ambitious to say everything in one line; be content with what seems natural.

POET: I think I have enough sense and natural feeling for the sound to avoid the particularly bad things, but I would like to know more about the handling of alliteration.

MYSELF: Alliteration is a rather personal matter. Some people like much, some little. Some prefer an obvious type, some a more subtle type. Generally, women are more lavish with alliteration than men; and lyric poets than narrative or philosophic poets. There are several types illustrated in the following stanza. It is the first verse of Eva Willes Wanggaard's "Night Encounter," which won the Popular Prize of the Poetry Society of Georgia for 1952. It is published in *Poetry Society of Georgia*, Vol. 28, 1952:

I walked with silence through the snow
And falling flakes that muffled sound,
Where street lamps brushed with indigo
The shadows marking tree and mound.

In line 1, there is alliteration on *s*, in the two most important words of the line, the last word and the word that closes the first half of the line. In line 2, there is alliteration on *f* and *l*. In "falling flakes" we have initial alliteration, the most obvious type, and in "muffled" we have internal alliteration, which is the most subtle. The *s* in "sound" alliterates with "silence and snow" in the line before and with "street" in the following line. The *sh* in "brushed" (line 3) is repeated in "shadows" in the next line, and the *m* from "muffled" (line 2) which is almost lost in "lump" emerges clearly in line 4 in the alliteration of the middle and last words, "marking" and "mound." So you can see how the consonants knit the poem to-

gether, *s* weaving through the first three lines, *m* through the last three.

POET: You've left out some of the letters.

MYSELF: Yes. For even if a poet were trying to avoid alliteration, he'd probably have to repeat some letters. So unstressed syllables and terminal consonants are usually not counted as intentional alliteration—just the repetitions that are easy for both the poet and the reader to recognize.

POET: Let's look at the vowels in that stanza. The *aw* sound in "walk" and "falling" occurs in the same position in the first and second lines.

MYSELF: And between them are the contrasting vowel sounds, long *i* in "silence," long *u* in "through," long *o* in "snow." And in line 2, we get long *a* in "flakes," short *u* in "muffled," and *ow* in "sound." In the next line long *e* in "street," short *a* in "lamps" (which divides the stress with the surrounding syllables), short *u* in "brushed," short *i* in "indigo." In the last line we have short *a*, broad *a*, long *e*, and the rhyming *ou* sound.

POET: Did the author do this intentionally?

MYSELF: Probably not. Most lyric poets write by ear. At most, there is an awareness that the handling of vowels and consonants is important. The poet might quickly substitute a word with good alliterative factors for one that did not alliterate. He doesn't do it by saying, "I am going to have an alliteration on the second and fourth words," but rather he suddenly sees an opportunity to make his lines sound more lyrical.

If you want to learn how to do it, I suggest you take your favorite poet and analyze some of his lines to see how he handles the vowels and consonants. Then forget about it. But just try to make your lines sound well. In the last analysis, the poet can afford to say only what will sound well.

POET: But what if you need a word that doesn't sound right?

MYSELF: If you don't want to substitute another one for it, go back a line or two and prepare for it; make a pattern of alliteration around it, so that you knit it into the sound of the line. This applies also to words not traditionally used in verse—new inventions, etc. They are not rich in poetic associations, but we have to begin using them some time. We can't be limited to the vocabulary of Shakespeare or Homer. The new words sound less raw, if they fit well into the music of the line.

POET: What do you think about trying to use beautiful words?

MYSELF: Be very careful of that. If they are common words naming beautiful things, all right. But keep away from words which sound as if you had gone through the dictionary hunting up words with a pretty sound—*abattoir*, *abducent*, *abecedarian*, *abele*, *ablation*, *ablution*, *abogado*, *abrade*, *absinthiate*, *absterge*, *accolade*, etc. Most of such words could be expressed by a short simple common word that would mean much more to the reader. Your word isn't all sound, you know. It can carry a visual image, too. I don't think these fancy words do carry an image.

POET: Teach us to make imagery!

MYSELF: You have to teach yourself. See things in your own mind and then remember to tell the reader. Teachers can help a little. Before our progressive educators expect children to do creative writing, they stimulate them by showing them

bright colors, or playing music, or taking them for a walk outdoors. When our emotions are aroused through our senses, it is easier to visualize things, and to create images and metaphors.

I don't see why you can't use the same methods. Take a walk every day and mentally describe something you see. Sometimes you will do it by a detailed description, sometimes with a phrase or two, but sometimes you will find that you cannot convey the impression without likening the thing to something else. That's simile. If you get excited and omit the *like* or *as* and say one thing is another, that's metaphor. If, in groping for words which will enable you to describe a sound, you use words that themselves resemble the sound, that's onomatopoeia. Examples of onomatopoeia: *muffled*, *brushed*, *murmur*, *rustle*, *whisper*, *shriek*, *rattle*. If you say a tree is *like* a skeleton, that's simile; if you say it is a skeleton that's a metaphor. (But you don't have to remember these technical terms.)

Though you can develop the knack of making images and figures of speech by daily practice, these will probably seem more suited to prose than to verse. But when you are actually writing a poem, your mood will select images and figures of speech that are in harmony with the poetic emotion.

POET: Aren't some words images? Names of animals and flowers, for instance.

MYSELF: Nearly all nouns for common concrete objects—things that you can see, feel, smell, hear, or touch. And all verbs of actions known to the reader and perceivable through the senses. "The cat jumped on the table." "The baby reached for the orange." Poet and reader may not see the same cat or the same baby, but that isn't necessary. In fact, for emotional response, it is better for the reader to see his own cat or baby.

POET: What about adjectives?

MYSELF: Use them sparingly, and never to fill out the meter or achieve a rhyme. If you use them, they should be good. I think color adjectives, strong, common colors, may help; but not fancy dry-goods shades which many readers may not know. Tests on readers indicate that they find adjectives of geometric shape very dull. In fact, the less qualified, the more abstract an image is, the more poetic interest it has. Readers like in poetry, such abstract images as:

"When Freedom from her mountain top . . ."
"Daughters of Time, the hypocritic days . . ."
"Thou still unravished bride of quietness . . ."
"Is this the face that launched a thousand ships . . ."
"When to the sessions of sweet silent thought . . ."
"Tyger, tyger, burning bright . . ."

Such images are not detailed, not too easy to visualize. They cause surprise, the tension of trying to make new associations. I can't tell you how to get images of this sort—they seem to me sheer inspiration, sheer genius. But we can learn to recognize them—and not spoil them by trying to make them more complete or logical.

However, though they are the very essence of poetry, I doubt if the reader would be satisfied by them alone. Usually, the great poet also includes something more concrete and easy to visualize. Then, at the very end of [Continued on page 29]

The Secondary Story Line

MANY stories—in fact, most stories—have a Secondary Story line. The Specific Story carries the story structure; the Secondary Story is related to it in any one of several ways. An important part of analyzing a story on the basis of the essential structural framework described in this series of articles, is the separation of the story into the specific and the secondary story lines.

A short story is the account of two forces engaged in contest over a specific issue. The main story line that determines the skeletal plan of the story is based on this specific contest.

A story may have, *needs to have*, only the single, specific story line; but since most stories have a secondary line, the writer must decide early if his story has a secondary line, and if so, what it is, how it is related structurally to the specific story, and its comparative importance in the written story.

In terms of human values, life values, emotional values, dramatic values, the Secondary Story may be the more important. Structurally, however, it must be subordinated to the immediate situation and the particular issue of the Specific Story.

The major property of the short story is its functioning to bring to light hidden antagonisms, to cause long-repressed emotions to find expression, to personify and individualize deep and widespread oppositions, to force into conclusive combat elements that have long coexisted, to rouse and bring to issue slumbering differences, to challenge incompatibles to a test for supremacy. Any analysis of the short story must be based upon the comprehension of this particular property; for the strict scientific principles governing story structure apply to this concise foreground story, this crystallizing into specific and active conflict the opposition of the story's basic elements.

In making a structural analysis, the writer's first task is to isolate the Specific Story from the complex material of his story and to set it out on the structure graph. To do this, first determine if the Actual Ending has more than one part: Does it solve more than one problem? Does it tie up more than one story thread? If so, separate and name.

Second, which of the two is the Specific Story, the particular, immediate, foreground problem? If the answer is not easily arrived at, proceed through these questions: What is the specific con-

test of the story? Over what issue or to decide what particular point do the opposing factions struggle throughout the Body or Middle Section of the story? What is the contest which is launched by Point X? What opposition is crystallized into active conflict at Point X? Through one or several of these questions, the Specific Story line should become clarified.

It is this specific, foreground conflict that will carry the story structure. It must be complete, must set up with all the essential components upon the structure graph.

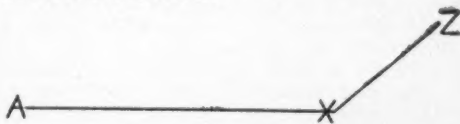
Then ask: When this particular problem is solved, what other question is answered, what related problem is solved, what secondary decision is reached? And how is this related secondary problem tied structurally into the Ending? Is there only one way and one place in the Ending that the solution of the Secondary Story line can come about? That is, must it necessarily occur as the Outcome—the result of the solution of the Specific Story problem? Or does it occur simultaneously with the solution of the Specific problem? Or does it act as the Precipitating Element, bringing about the solution of the Specific Story problem? . . . Or, the writer asks, do I have a choice?

If he has a choice, he next decides upon the most effective way to tie the Secondary Story into the basic structure. From the various ways in which material can be divided into Specific and Secondary Story lines, and one line subordinated to the other, he chooses the most suitable for the particular material he is going to use.

An understanding of the methods by which Secondary Story lines can be related to basic structure can assist the writer in deciding the form to use. There are four major forms, each one of which has variations requiring different adaptations of material.

The first general category is the long-term problem; the second is the obstacle or condition; the third, the background or underlying problem; the fourth, the concurrent problem. Following are examples of the use of each of these.

The Secondary Story as the *long-term* situation or problem brought to a crucial test by the particular issue of the short story is, diagrammatically, the A to X to Z form.



The novel often follows a problem chronologically, or at least in detail, from its inception at A to its conclusion at Z, making X the Major Crisis of the story. From A to X there is opposition, conflict, even clashes; but there is no final decision, no conclusive adjustment. The opposing factions return after each encounter to an unresolved state, to an inconclusive neutrality. How-

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ever, when X is reached, some new and crucial element or factor is introduced so that the final clash projected from that point must continue until it reaches a definitive solution.

This final climactic engagement of the two opposing forces that is going to end with one side or the other winning ultimate victory, is, of course, the essence of the short story form.

Whereas the novel may begin at A, the short story form—by nature brief, compact, intense—must *begin with* a specific problem that will have to be conclusively solved. It therefore begins, structurally, at X, using the final, conclusive episode in the long-term problem as its structural whole—its Specific Story.

The long-term problem is not lost in the short story; it becomes the Secondary Story line. The Specific Story begins far along, at X, but it uses the substance of what has preceded it—the long, unsettled conflict from A to X (which may make up the major portion of a novel)—as set-up material; the Forces and Factors which explain to the reader the nature of the opponents, the reasons for the conflict, and the importance of the issue.

As an example, consider the story of a marriage which has gone on for a number of years, holding together despite a serious difference in temperaments. In the long story—the novel perhaps—the narrative might begin with the difficulties as the couple first encountered them during the period of their engagement. They married, and their differing temperaments caused them, over the years, considerable difficulty—dissension, quarrels, heartache, separations. There were temporary adjustments, compromises, but never a lasting solution. The marriage could go on forever in the same unsatisfactory unresolved way, with conflict, opposition, crises, but never settlement of the basic difficulties of the marriage itself. But then, let us say, the marriage reaches a crucial state, something happens to force an issue. In the whole long scheme of the marriage we can call it the Major Crisis. As a result of this final clash, the marriage must either fail entirely, or a permanent adjustment will be made.

The novel, dealing with a series of crises, would allow perhaps only one chapter, the last one, for this final decisive situation. *But the single situation makes up the whole of the structural short story; or the Specific Story.*

The Specific Story begins at X and moves through the struggle of the Middle Section to its solution. However, since the fate of the entire marriage hangs upon the solution of this specific problem, the over-all problem of the marriage, from A, makes up the Secondary Story line.

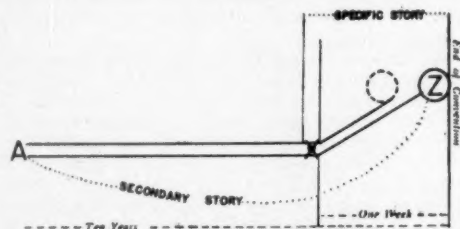
The difficulty of the marriage might be due to the fact that the man is jealous, his wife a flirt. On the eve of their departure for an important business convention, the husband reaches the end of his endurance. He issues an ultimatum: If she (his wife) humiliates him next week, as she has done every other time, he is through; he will leave her.

The history of the marriage from A to X with its long-term difficulties is included (sketched in, usually, in bits—flashback, retrospect, or brief references in dialogue and narrative throughout the story). This material of the past serves in that it gives importance to the immediate problem,

clarifies the conflict, explains the Forces, reveals character. But the structural plan of the short story itself begins and ends with the single, short-term situation.

The movement of the short story starts, structurally, with the husband's ultimatum. His ultimatum is the springboard, thrusting the story into contest, into the decisive struggle. On the outcome, then, of this particular week-long situation, the fate of the marriage hangs. As this single issue goes, so goes the marriage; which will it be—rupture, or continuance of the marriage? The *Specific Story Question* is posed at X: Will the wife change her ways (adjustment), or will the husband leave her (rupture)? The special, conclusive properties of the short story guarantee that if the husband and wife are united after this crucial difficulty, the marriage can be deemed safe.

The story could be one of husband versus wife; or the struggle could be the wife's, her tendency to flirtatiousness versus her desire to behave herself (bolstered by love and respect for husband, plus, probably, the desire or need to keep the marriage intact). The author's decision on this issue would determine the Forces, but in any case the time-plan would be the same.



To determine if his Secondary Story fits into this category the writer asks: Is my story concerned with the final phase of a situation that has a long history of unresolved opposition? Is my short story situation the final, telling clash in a series? Can one say, As goes this phase, so goes the whole? . . . If the answer to these questions is yes, then the Actual Ending would be the solution of this single conclusive problem; and the result of that solution, the outcome, would be the settling of the long-term problem.

Another form of the long-term Secondary Story might be one in which there has never been, prior to X, actual identifiable conflict between the two opposing forces. Take again the story of the man who, in the short story, is torn between his desire to go on an expedition and his feeling he should stay at home with his sick sister. We have said that the Forces there are both within the character of the man—in broad terms, Desire vs. Duty, but more particularly the spirit of Adventure versus the sense of Family Responsibility. These two character qualities probably have always existed in the man, but they have been unaggressive, or his way of life has permitted him to keep them in complacent balance.

At X, however, with the invitation to go on the expedition, the Adventure force is excessively stimulated. At the same time, a serious setback of his sister's health makes exceptional demands on his sense of Family Responsibility.

For the first time, the two forces are thrust into open conflict. The man is torn between the

two aspects of his nature: Adventure working on him to go on the trip; Responsibility working on him to stay at home. A decision has to be reached, he must do one or the other; arguments and pressures, equally balanced, are upon him from first one side, then the other. One has to win, and with its success the other is automatically defeated. The decision must be made before the third day, when the ship sails; hence the Specific Story is contained within the three-day time-frame.

But as the Specific Story is decided, the whole life of the man is changed. A battle has been fought out within him, and the result reveals—as a Secondary Story line—the relative power of the two forces within him. The story Ending—*He stays at home*—may include his resignation to the knowledge that, in him at least, for the satisfaction of his particular nature, personal desire must be subjugated to social obligation.

Occasionally the long-term problem is related to the Specific Story in a different way. It is solved as a means to reach solution of the immediate problem. In other words, the solution of the Secondary problem serves as the Precipitating Element which brings about the solution of the Specific problem. For example, the story of the deputy who had to overcome a lifelong fear of water in order to carry out the last phase of his mission—to capture the bandit. The solution of the long-term problem (his fear of water) is forced by the urgent demands of the immediate story; and it, in turn, brings about the final solution of the foreground story. The story is *about* the deputy's pursuit and capture of the bandit. That is the immediate story; the story of his fear is subordinated to that immediate specific story.

CRISIS, where story stands in final balance: The deputy knows that crossing the river will result in the capture of the bandit, but he is held by his old fear of water.

CRISIS QUESTION: Will the deputy cross the river and capture the bandit, or will he stay on this side and let the bandit escape?

PRECIPITATING ELEMENT, the element which starts the story moving toward the Climax: Deputy throws off fear of water; dives in and swims.

CLIMAX: Bandit captured.

A second method by which the Secondary Story can be separated from the Specific Story is on the basis of *Obstacle* or *Condition*. This structural plan, used in a great many modern short stories, is a simple one to determine. The test is made in terms of *Obstacle*. Three questions: (1) What is the over-all goal of the story? (2) What is the obstacle in the way of achieving that goal? (3) Does the overcoming of this obstacle comprise the contest of the story?

The long-range goal or aim of a character or force is blocked by a particular obstacle. The contest which takes up the Middle Section of the story is a contest to determine whether or not the obstacle is to be overcome. If this obstacle is overcome, the over-all goal will be achieved as a result or consequence.

Most love stories fit this pattern. Particularly the popular boy-gets-girl story. The over-all goal is *Boy to get girl*; or "the uniting in love and marriage of boy and girl." Usually there is some specific obstacle in the way of that goal, such as

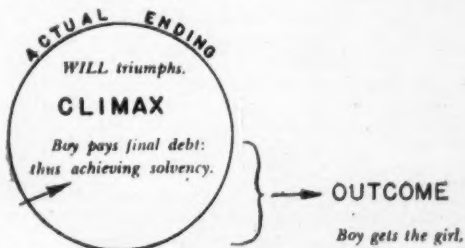
the girl's family's disapproval; the girl's thinking she prefers another man; the boy's dislike of girls and his long-held resolve not to marry; some temperamental antagonism between the two young people; or any one of hundreds of others—there are new angles to the love-problem every day. Analysis of most of these stories will reveal that the love and attraction between the two is subordinated—structurewise—to the specific overcoming-the-obstacle problem. The Specific Story would be winning the girl's family's favor, or changing the girl's mind about the other man, the conquering of the boy's resolve against love and marriage, the cure or adjustment of the temperamental antagonism—or whatever the problem might be. Once this Specific Goal has been achieved, the consequence is, *Boy gets girl*.

For example, consider a story in which the boy is deeply in debt. He learns that he cannot marry the girl he loves until he is solvent. He resolves to rid himself of all his debts. This resolve is, of course, Point X. From this point, he must either succeed or fail. If he wins, he will be solvent and will get the girl; if he loses, he will still be in debt and will lose the girl.

The author, analyzing the story, states the whole Actual Ending, or the goal of the story: Boy to be financially solvent and to get girl. Since the whole immediate story is to be about the boy's attempts to get out of debt, the Forces are obviously not *Boy vs. Girl*, or even *Love vs. Debt*. The Forces are *The boy's natural extravagance* versus *His will*—in this instance his resolve to achieve solvency. Or, if the author wished, he could write the story with the Forces as *Extravagance vs. Thrift*.

The love and desire for the girl would still function in the story—though not as Forces, but rather as strong Factors on the side of *Will* or *Thrift*. They would be the *reason* for his resolve; and they would operate throughout the story as strong supports on the side of his resolve.

The whole contest of the story deals with the boy's struggle to overcome his proclivity toward spending, and with the difficulty of paying off his debts. If the author has chosen to have him succeed, the solution of the Specific Story problem will be the triumph of his resolve, his achieving of solvency. Therefore at the Climax, the boy would pay off his final debt—thus overcoming the *obstacle* in the way of getting the girl; in other words, of fulfilling the *conditions* by which he can now get the girl.



The solution of the Secondary Story—his getting the girl—follows the Climax, and appears on the graph as Outcome. He gets the girl as a result of, and a reward for, his achieving solvency. The story may end with the payment of the final debt, the accomplishment of which signifies and guarantees

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his subsequent success in getting the girl. How-
ever, in the love story, audience taste for romantic
scenes usually inclines the author toward includ-
ing the final "clinch" scene in dramatic form.

In those rare cases in which the boy does not
get the girl, the structure pattern would start
with the over-all goal: *Boy not to get girl*. The im-
mediate problem might quite likely be the same,
the Forces the same; the same struggle to over-
come the difficulty could ensue. But in this case,
the attempt would fail; and, as a result, the boy
would not get the girl.

The Condition or Obstacle form is used in
many ways. A foreign actress is told she can have
a coveted rôle if she can convincingly play an
American. She sets out to overcome her accent and
native mannerisms in the 30-day period before
the next interview.

Over-all Goal: To get coveted rôle in American
play.

Obstacle: Her European accent and manner-
isms.

Specific Goal: To overcome, in 30 days, her ac-
cent and native mannerisms.

The Specific Story, the concise, foreground
story which will govern the encounters and clashes
of the Middle Section, is, therefore, her struggle
to meet the conditions. The incentive is the long-
range aim of getting the rôle. This larger issue
acts throughout as a support and a prod, but it
is not the Structural Story line.

Another story might be of a man who wants
to build a house on a certain piece of property;
but the old woman who owns the property won't
sell to anyone she does not like, and she does
not like him. The story is about the man's at-
tempts to win her liking. The Beginning Section
sets forth the man's desire, the woman's character,
the conditions set up by the combination; and
that section ends with the man's resolve to win
her friendship. The Specific Story moves from
Point X, his resolve, to—finally—the Climax, his
success in achieving her friendship. Once he has
achieved that, the condition is fulfilled, the ob-
stacle overcome. *As a result*, he can buy the prop-
erty and build his house there.

Stories of "social significance" make important
use of the Secondary Story line. This form is the
background story—a whole social situation re-
vealed in terms of single individuals. The author
tells of one character in a particular situation, but
actually his intent is to reveal a wide sociological
condition, or a philosophical premise.

A story may be about a single Negro boy in a
small community, the problem limited to the one
particular situation of the high school graduation
exercises. The whole focus of the story is on this
boy, in perhaps a highly individualized and inti-
mate degree. Yet, if the author so intends, the
background story may exist throughout—the story
of a community's racial prejudice, brought here,
by this incident, to a test. As this single incident
is worked out in the Specific Story, the Secondary
Story line of community attitude will be revealed
or altered or decided.

Whether the background story is presented
plainly, or is merely suggested, is wholly a mat-
ter of the author's choice. Many quality stories
stay entirely with the intimate foreground story,
suggesting only by subtlest implication the exist-

ence of the author's sociological thesis that forms the background story. On the other hand, some important stories deal plainly and largely with background story, depending upon a thin thread of foreground story only for necessary crystallization and structural integration.

Usually the background story concludes simultaneously with the conclusion of the Specific Story.

The thematic story places great emphasis upon the development of the Secondary or background story, for it is there that the thesis is propounded.

An author, desiring to show that overindulgence of a child can lead to juvenile delinquency, might write of a boy whose grandfather believed in discipline, but whose parents insisted upon the principle of much-love-no-restraint. The Specific Story might be wholly concerned with the boy, his character, his temptations, decisions, activities. In the end, his irresponsibility (fostered by his too-lenient parents) triumphs over his natural sense of right and wrong and the story ends in disaster for the boy. The Forces of the story were character qualities within the boy himself; but in the background is the conflict between the two philosophies—indulgence (the parents), and discipline (the grandfather). The tragedy which befalls the boy is the proof that the parents' belief has failed, the grandfather's belief triumphed.

The Ending of this background story is also simultaneous with the solution of the Specific problem.

In some strong thematic stories, the specific issue is slight and trivial, the story gathering its drama and urgency and importance from the fact that the specific issue in some way represents a much larger issue. But however trivial or short-termed the foreground story may be, however much the emphasis is laid on the background story, the Specific Story must be structurally complete if it is to integrate, and to determine the course of, the larger issue.

In stories which are intended to reveal character—either explanation of a particular individual, or an observation upon human nature in general—the Specific Story often deals with a single minor incident or situation; but it cuts back into character, it parts the curtains to reveal a psychological truth. This is what Katherine Mansfield does with consummate skill. A single instance, a moment, an hour, a minor occurrence lifted out of a life-time, yet revealing—with great perception and sensitivity and perfection—deep secrets of human beings in general or of the one human being of the story.

Her "Garden Party," for example, is written within the time-frame of the party itself. The Specific Story which carries the structure, which gives form to the piece, is only a fragment, seemingly inconsequential. The lasting values are in the background or Secondary Story . . . for the perception of human nature as it was manifested in Laura that particular day has permanent significance.

The writer, in attempting to separate his two story lines, may ask, Is the theme or thesis a strong and influential part of the story? Is there a larger problem, a greater issue behind the structural story?

A story may have a concurrent story line that

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seems to be too tied up to separate. But in separating the two, the structural pattern comes clear. For example, many hero-vs.-villain stories make a point not only of the hero's triumph, but also of the villain's defeat. The reader has two concurrent Story Questions in his mind: (1) Will the hero be courageous enough to win, or will his cowardice triumph and will he fail? (2) Will this evildoer get away with these wrongs, or will he reap his just rewards? Which is the story that predominates and that governs the selection of the structural components? Is it the story of the hero's character problem and his success? Or is the focus on the retributive justice that works in the capturing and punishing of the criminal? Is the reader's major interest the desire to see the hero win, or to see the villain brought to justice? Both desires may have a part in the story, but before graphing his story, the writer must decide upon the main story line, the Specific Story, and the other line must be subordinated to that one.

The understanding of the structural principles involved in the subordination of the Secondary Story line to the complete structural plan of the Specific Story makes possible, for the writer, clarification of his story conflict, the "hewing to the line" which is so valuable an asset in the marketing of his stories.

The story that stands alone, without any Secondary Story, is often too slight or superficial. A writer may build in the Secondary Story solely for the purpose of adding importance, weight, and substance to the main story line.

The way in which the individual writer sub-

NEXT MONTH: BOOK MARKETS

In the November *Author & Journalist* will appear the annual list of Book Publishers, with statements by the editors as to the types of book manuscripts they are interested in considering. This annual list is recognized as an indispensable guide to writers of books.

ordinates one story line to another is often a matter of personal choice and personal values. It is therefore a means by which the writer may get individuality or thesis into his work.

More often than not, the writer who has already written his story, has included in it a Secondary Story, whether he has recognized it or not. In his analysis of his story, he will seek to isolate it, to get a perspective on it, so that he may use it to greater advantage in getting a clear and strong structural plan for his story. To isolate it from the whole story, he may—to recapitulate—ask these questions: How does the Secondary Story problem relate to the Specific Story? Does it run *concurrently*, is its problem tied directly to the specific problem, as an obverse side of a coin? Is it tied in *conditionally*? Is the story of the struggle to overcome a specific *obstacle* to a longer-range goal? Is the Secondary Story a *background story*, represented by the immediate, individualized, foreground story? Or is it the *long-term* problem brought to a test by the final and conclusive nature of the specific issue?

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How to Sell Television Scripts

Plus a List of Markets

By ERIC HEATH

FROM all indications this fall and the early part of 1954 will see the maddest scramble for new programs in television's short but vivid history.

It would seem that television sponsors are already confronted with a need for new and outstanding programs and are finding a depressing lack of first-rate material. If this is the situation, as it appears to be, we wonder what it will be like in the years to come! No medium consumes script material with the rapidity of television, as tonight's program must be replaced by another one tomorrow night.

One thing is apparent. The popularity of certain programs is diminishing and it is becoming imperative that they be replaced with newer and fresher material. It has reached the point where program formats are overlapping one another. Several shows originating on the West Coast recently are but weak imitations of successful programs that have been going for a long time.

There is a frantic search for a new "gimmick." In theatrical parlance a "gimmick" is a new twist or a refreshing device applied to more or less formulated material—the idea being that any hackneyed theme can be made attractive if given a new slant. But very frequently these new gimmicks or slants when applied to old formulas are not so good, especially when a new program copies an old one so closely that it is hard to tell them apart.

What does all this lead to? It would seem to indicate that already television is desperately in need of writers! Possibly an unknown writer, not familiar with all the old patterns, might come up with something surprisingly new.

It is of no benefit to anyone, writers, producers, or sponsors, to evade the issue. Television programming must be looked at with honest, discerning eyes. It is obvious to even a person who has not the slightest idea of the meaning of story theme or plot, that some of our network programs, sponsored by multimillion dollar corporations, have failed to carry along from week to week with unfailingly good teleplays. Their output is spotty. One week there will be an excellent play; the following week may bring along a mediocre one, or even an outright stinker!

I can hardly believe that those in charge of selecting the play material for broadcasting don't know a good story when they see one. I'd rather

take the view that they just can't get the right material.

All this is building up to one point: Writers would do well to give television serious consideration right now. It might be well if some of our first-rate short story writers could be enticed into entering the television field. Most certainly adaptations of good stage plays would be a boon to television producers.

The great problem for the writer who is not known to those in television's "inner sanctum" is just how to find consideration for his ideas. I have always contended that if all the good scripts that are hidden away in drawers, closets, and trunks were submitted to the right places, there would be enough material to last all the magazine publishers, play producers, and motion picture studios for years to come.

I have, I hope, established that there is a need for good scripts for television—but in the giving of advice as to how writers can gain attention for their material I am not so glib! However, I can offer what I feel is good advice about procedures, as indicated by my own experience.

If you are located so that you can make a personal visit to a television broadcasting station, by all means endeavor to meet and have a talk with the program director or supervisor in charge of scripts. Find out what he needs and let him know what you have to offer. The chances are ten to one he'll be glad to see you and give you all the assistance possible.

Next, endeavor to learn which advertising agencies in your city or locality have television departments. Those which handle television accounts should be contacted personally. Many of them may be looking for program material suitable for their clients. If you happen to come along with a whale of an idea for a new program, they'll probably bring out the welcome mat and spread it at your feet.

For those who find it impossible to make such personal contacts, the next best thing is to try to find an agent to represent you—one who finds your material good enough to spend some of his time trying to market it. Lists of television script agents may be obtained from the Radio Writers Guild, 1655 North Cherokee Street, Hollywood 28, Calif., or 6 East 23rd Street, New York; or from the Screen Writers Guild, 8782 Sunset Boulevard, Hollywood 46, Calif.

Literary agents are much more interested in formats for new TV series than in "single shot" material. You cannot blame them. There is no great incentive for an agent to spend time trying to sell a script for \$500 to \$800 and only get 10 per cent if he lands a sale. However, agents will certainly welcome writers who indicate an ability to write scripts for some of the established programs. The writer who can sell one script for such programs as *Kraft Theatre*, *Studio One*, *Fireside Theatre*, etc., will be solicited to become a steady contributor.

*Eric Heath is widely known as a writer for the legitimate stage, motion pictures, radio, and television. In addition he is author of 200 short stories in magazines and of a number of books. The latest is *Writing for Television*, an authoritative, comprehensive manual already adopted for use in university classes in TV.*

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The most difficult method of selling TV scripts and program ideas is to work through the mails. This means that you must do a great deal of research to discover which network, advertising agency, or film producer might be receptive to the type of material you have to offer. This information can be found, however, through periodicals, direct inquiry to stations, networks, and advertising agencies, and of course through a study of the programs on your screen.

Needless to say, you should write a letter of inquiry before sending any script material so that the proper release forms may be sent to you for signing and return with the submitted manuscripts.

Here are a few suggestions as to methods for presentation of scripts:

1. If you are submitting an idea for a new program (such as quiz, giveaway, or panel show), set forth the plan you have in mind for the program; what appeal you think it would have for a sponsor; details of producing the program; and in fact every point that you feel will help sell the format.

2. In submitting your published short stories for consideration always send along if possible a printed copy of the story as it appeared in the magazine. But be sure to attach a brief synopsis that will give the producer or script supervisor a general idea of what the story is about.

3. If you are sending an original story, never under any circumstances have more than 10-12 pages, double-spaced typing. Take advantage of those pages to tell the story vividly, using the present tense and developing "word pictures." Always keep in mind you are writing for pictures and not for presentation in printed form.

4. Never send in a detailed continuity or "shooting script" with your first submission. But if you have adapted your story or play in shooting script form, by all means include that information in your letter of submittal. If the basic material is approved, you will no doubt be requested to send in the shooting script and if it is found adequate your remuneration will be about double what it would be otherwise.

It is my intention here to give a straight-from-the-shoulder summary of what writers are confronted with in endeavoring to dispose of scripts for television. Up to this time television markets have been treated in a very generalized manner, with stress on the needs of national network shows in New York City. For that reason I am concentrating to a major extent on the situation in Hollywood and especially as it pertains to television film producers.

In order to get a composite view of the situation I made personal calls on some of the leading television film executives. My first interview was with Buck Houghton of the Meridian Studios, producers of the outstanding TV series, *Schlitz Playhouse of Stars*. He began by saying:

"There is no doubt about the dire need of producers for first-rate material for their programs. I believe I am correct in saying that within the next two months television producers here in Hollywood will require over 500 scripts to satisfy their demands. Literally hundreds of scripts are being filmed to take care of the fall and winter requirements."

In answer to my question, "Just how do you obtain the written material you need for your programs?" he replied:

AUTHOR & JOURNALIST

"Please understand that I am in favor of giving new writers every possible assistance and we have no thought of barring talented beginners from an opportunity to dispose of material to us. But like many other producing units we are not equipped with a staff of story readers. It is principally my own obligation to find the right plays for our programs. You can readily see that it would be impossible for me to read scores of scripts in order to discover a few that might be suitable for our needs."

"Just what is your procedure then?" I interrupted.

"We depend upon the literary agents," he answered. "Practically all the material we purchase comes through an agent. We follow this procedure for the obvious reason that the agent does the arduous work of culling out the unsuitable scripts and submits to us only first-rate material suited to our needs. He has a thorough knowledge of what we want and so we are sure we are not wasting our time in reading the material submitted."

"That being the case," I said, "will the agents consider scripts from talented unknowns, or do they cater to a certain group of professional writers?"

"I would say," he replied, "that most of them will consider first-rate material from unknown writers, but naturally they must rely upon the professionals for the bulk of the material. Television is a fast growing business. Everything must be done in a hurry to meet schedules. It would be impossible to sit back and wait to discover scripts from unknown writers."

Feeling that I had received some very valuable information in regard to marketing, I switched the subject and asked, "What is the principal thing you look for in a script?"

He smiled. "The writer should keep in mind that it is very easy to turn the dial of a TV set. For us, he must capture the interest immediately, to prevent this from happening. In other words, he must have a good plot and there should be no delay in getting into it."

This interview with Mr. Houghton reflects the attitude of the majority of television film producers. However, I will list a few other TV film studios which I visited and give a gist of the information received:

Four Star Productions, 1048 Carroll Drive, Hollywood. Miss Alene Butcher: "We like to receive our material through literary agents who handle writers, but we will interview writers personally. We want half-hour shows which offer star material for Charles Boyer, Greer Garson, Ronald Colman, and David Niven. The play should be slanted for the personalities of these stars who rotate in playing the leading roles."

Flying A Productions, Gene Autry Studios, 6920 Sunset Boulevard, Hollywood. Armand Schaefer: "We produce *Death Valley Days*, Gene Autry programs, and the *Lone Ranger*—half-hour serials. We will give interviews to authors having what we want. All material should be slanted toward the above programs. We deal both with agents and through personal contacts with writers."

Joan Davis Productions, General Service Studios, 1040 N. Las Palmas, Hollywood. *I Married Joan* series. "We do not buy scripts. We have our own staff writers."

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Grose-Krasne, California Studios, 650 N. Bronson Ave., Hollywood. **Big Town**, half-hour series. Marshall Grant: "We are always in need of good material. We prefer to get submissions through authorized agents, as we do not have a staff to handle the reading of material sent in through the mail."

Fireside Theatre, Eagle Lion Studios, 7324 Santa Monica Boulevard, Hollywood. Half-hour dramatic plays. Joyce Cook: "We will read every good writer's material if it is slanted for our program. We are desperately in need of good material. We buy at regular rates as set forth in agreements with the writers' guilds."

Telemount-Mutual Productions, 9134 Sunset Boulevard, Hollywood. **Cowboy G-Men**, half-hour weekly series; **Hopalong Cassidy**. Miss Cramer: "We deal mostly through agents, but will consider ideas that can be adapted for our programs. The writer should apply for our release forms before submitting such ideas. We definitely prefer plot outlines."

The foregoing gives a representative picture in regard to television film producers in Hollywood. In all cases the prices paid for scripts conform to the agreements with the writing guilds, which means that a 15-minute program will bring from \$250 to \$450 and a half-hour show from \$500 to \$1,000, all depending on whether the material sold is a story treatment or a complete shooting script.

Below are listed a number of the other television film studios in Hollywood, which I was not able to cover with personal interviews:

Arrow Productions, Eagle Lion Studios, 7324 Santa Monica Blvd., Hollywood. **Ramar of the Jungle**. Half-hour adventure stories having to do with the African jungle.

William F. Broidy Productions, 5545 Sunset Blvd., Hollywood. **Wild Bill Hickok**. Half-hour Westerns depicting the famous Western character working in the cause of justice.

Bing Crosby Enterprises, Hal Roach Studios, Culver City. **Crown Theatre** series of thirty-minute dramas.

Family Films, KTTV Studios, Hollywood. **This is the Life** series of half-hour religious plays. Must have pronouncedly moral theme.

Official Films, Inc., RKO-Pathe Studios, Culver City. **My Hero** series of half-hour comedies. Writers should study this program before submitting.

Revue Productions, 4024 Radford St., North Hollywood. **Adventures of Kit Carson**, half-hour Westerns. Similar format to **Lone Ranger**. Also produce half-hour tele dramas for **Chevron Theatre**. These dramatic programs require good action plots and excellent characterizations, and should not be too melodramatic.

Roland Reed Productions, 8822 W. Washington St., Culver City. In process of producing series of one-hour pictures for series entitled **Water Front**. Query before submitting.

Screen Gems, 1502 N. Glower St., Hollywood. Producers of half-hour dramatic series, **Ford Theatre**. Will also consider light comedies. Only first-rate material will be given attention and the plot must have a strong underlying theme.

Sovereign Productions, Eagle Lion Studios, 7324 Santa Monica Blvd., Hollywood. **Your Jeweler's Showcase**; **Cavalcade of America**. Study these programs before submitting.

Superman, Inc., California Studios, 650 N. Bronson, Hollywood. Half-hour melodramas featuring "Superman"—famous cartoon character. A mixture of drama and fantasy, with Superman coming to the rescue of those in distress through his superhuman powers. Mort Weisinger, Story Editor.

TeeVee Company, 211 S. Beverly Drive, Beverly Hills. **Little Theatre** five-minute dramas. Material used on type of short-shorts in magazines. Staff writ-

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ers do adaptations. In need of good material. Marc Frederic, Supervisor of Scripts.

United Production Studio, 418 S. Robertson Blvd., Los Angeles. Planning to produce 52 half-hour telefilms this fall, following the pattern of work-shop theatre. Adaptations of stage plays may be welcome. Query first.

Let us now take a casual glimpse of the marketing situation as it relates to the independent television stations throughout the country.

WOC-TV, Davenport, Iowa. Charles R. Freburg, Program Director: "In our particular market there is no demand for freelance material. Our commercial and sustaining continuity is turned out by staff writers or sent to us by agencies."

KSD-TV, 1111 Olive Street, St. Louis, Mo. Keith Gunther, Program Director: "At present our need for scripts is very limited. But with the advent of additional stations, we should be interested in script material."

WPIX, 220 E. 42nd Street, New York City 17. Louis B. Ames, Program Director: "I think there is a good market for the writer who can turn out good news scripts for television. Tell your readers to keep this fact in mind."

WDSU-TV, 520 Royal Street, New Orleans 16, La. H. Weiss, Director of TV Program Dept.: "We are primarily interested in five-minute dramatic skits. We would be happy to receive scripts of this type that can be produced locally as a segment of our daily 1-hour-15-minute **Our House** show."

It may be of interest to professional writers to know that many independent studios are searching for staff writers with experience in writing continuity for television programs. The pay is excellent and the future most attractive.

As stated previously, I am not endeavoring to stress the active markets for live show series scripts in New York City, but I am quoting a letter received from William White Parish, Supervisor of Story Division, National Broadcasting Company:

I list a few of the shows which are open to freelance writers at present. I suggest that any aspiring writers contact the production unit's name.

Robert Montgomery Presents. Neptune Productions, Room 1743, 30 Rockefeller Plaza, New York.

TV Playhouse. Terry Lewis, Talent Associates, 41 E. 50th Street, New York.

Kraft TV Theatre. Ed Rice, J. Walter Thompson Co., 420 Lexington Ave., New York.

First Person. Mrs. Fisher, Room 459, NBC, 30 Rockefeller Plaza, New York.

For a number of years this office has been reading freelance non-solicited television scripts with an eye toward placing them on various dramatic shows on our network. In this effort we act as unpaid agents.

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"We believe that the writer, as the source of our material, is all-important!"

The last line of the above is very significant and I believe presents the attitude of most television producers. They have realized the value of the writer much sooner than motion picture producers did in the early days of film history.

I believe the above will give some of the highlights in regard to the markets for television scripts—in all the fields: television film productions, network shows, and independent TV stations. I have only been able to scratch the surface as a comprehensive survey would mean devoting an entire issue of *Author & Journalist* to this subject!

I have a very cheerful quotation to give you in closing. It is from Hugh B. Terry, president of KLZ-TV, Denver, Colorado:

"I feel that one of the great potentials in this country today is for writers for television. Here is an outlet that consumes more oral and visual material in two weeks than Hollywood has heretofore turned out in one year, and we all know what a problem they have had in getting good writers. There is such an enormous demand for such material it is logical the potential is great for those who can produce."

We Yearn but Never Earn

By MARGARET BEIDLER

WE ARE the ships that never went to sea." Someone once wrote a poem about those rotting rusty hulks lying in the Hudson River unused in World War I. How about a poem for us, the writers who never went to print? We planned to once, we still dream of it, but meanwhile we grow rustier year by year.

We are the folk who buy the writers' magazines surreptitiously, sneaking them into our bedroom like one of the questionable pulps, lest someone suspect our weakness. We faithfully read every word, taking all the advice of the successful writers to heart and emerging tortured by their uncanny way of touching on our weak spots, humble and abashed by their superior energy and will power, yet always with hope blossoming anew under their kindly encouragement.

We are particularly grateful when they say it is never too late to begin. We hurry on uncomfortably when they assert that the true writer needs no external stimulus—he writes because he cannot help himself. We *can* help ourselves.

Besides the satisfaction of basking in the company of our distinguished fellow craftsmen, we are each month inflamed with new ambition. Perusal of special market lists has the effect of pouring kerosene on a smouldering but rain-soaked log. By the light of the instant flare we see ourselves successively as greeting card verse writers, juvenile experts, trade journalists, and so on around the year. Only the too swift arrival of the next issue reveals that the kerosene is consumed and the log still just smolders.

We are the ones who made A's in English and were encouraged by parents, teachers, letter correspondents, and our own egos to feel that the divine spark was practically a conflagration. Take my own case, for example. Once, under an apple tree at an unbelievably tender age I found myself suddenly singing:

Robin so dear
Why don't you come near
I will give you a crumb
Out of my very own bun
And we will play
And be very gay.

From that point on, my life has been colored by my being about to become a writer. Nothing ever arrived so spontaneously after that first lyric

outburst, but I sailed blithely through school under a reputation for being original, even on examination papers. I took up teaching, expecting to devote my spare time to writing, but what with class preparations, compositions to grade, and extracurricular sponsorships, I never found the spare time, so I abandoned teaching to be true to my art. Next I tried secretarial work on the theory that my leisure would be less encumbered. This was partially successful, with a few juvenile stories actually accepted and paid for.

Then I got married. What could be more simple than to toss off literature during the long stretches between light morning chores and preparation for the evening meal? I would settle down to it as soon as the bridal newness wore off. But then Ellen, Alice, Peter, and Edna arrived inside of five years. Even in my most frantic moments I knew that they were not an alibi. Nevertheless I scarcely composed a line during those five years except to enter a soap contest or two and turn out a few beautifully cadenced business letters for my husband.

What good then does it do us, this belonging to the submerged nine-tenths of the writing profession that yearn but never earn? Are we not in a constant state of mortification over our failure? Ah, yes, but are we not equally in a perpetual state of buoyancy over our future triumphs? Meanwhile there are pleasures in our hare dreams by the side of the road.

Take our daily duties. Naturally we are not good housekeepers. Having once conceived a poem worthy of publication, we are not likely to be unduly concerned about the scrubbing of the kitchen linoleum.

But for accomplishing this and other worthy matters nothing is so effective as the urge to authorship. Recognized writers say that a blank piece of paper and a pencil stir an irresistible temptation to write. In us they stir an overpowering desire to wash windows.

That done, we rush back, only to be sidetracked by the lure of a leaky sock which lay about devoid of charm for weeks until we saw that blank paper. Having actually seated ourselves at the desk, we cannot resist the temptation to pay that old telephone bill, or we decide to warm up first by dashing off a note to a sick friend.

And so it goes. The paper remains unspotted

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but we have tricked ourselves into the zestful performance of many a tedious task.

On the monetary side, being our kind of writer is a pleasant form of insurance. If the bottom should drop out of our husbands' professions, we could always dig up that buried talent to rescue the family budget. Here the successful writers are annoyingly unanimous in assuring us of our error. They boast of their early rejection slips and warn us of the long unpaid apprenticeship that everyone must serve. We know they are right but there are those marvelous stories: Poe's prize-winning story on the edge of starvation; Pearl Buck's *The Good Earth* written to meet doctors' bills; authors of first-novel best sellers . . .

All were good and experienced writers long before the spectacular occurred, but still the false impression lingers. So to our other joys we add the comfort of security from future disasters.

Our enjoyment of literature, good and bad, is intensified. The good because we recognize it as something we ourselves might have approached had we tried our hand at it. The bad, because we are certain we could have done better.

But our real reward is the added richness we get out of living. Every experience is doubled. To the immediate joy or sorrow is added the satisfaction or consolation that this too is grist for that mill which is some day to begin turning. Even the annoyances, the worries, the exasperating encounters of daily life are transformed into usable material. We may not be getting anything written down but we comfort ourselves that we are storing up emotions to be "recollected in tranquility."

Is our muteness incurable? Not necessarily. What we need is a deadline. We frankly suspect those professional writers who lament this editorial torture. Just let an editor command us to have our copy ready by the 16th of October! In our student days we could produce a sonnet, an essay modeled on Macaulay, an epic drama, just so long as it was due in the professor's office by Tuesday at 10 a.m. We sweated over it, tearing up innumerable false starts, loathing our latest effort, and knowing that perfection lay only a few hours away, but to meet that deadline we copied the last wretched draft and chucked it under his door. The professor, knowing nothing of the bigger fish that got away, was agreeably surprised to get anything at all and tacked on the aforementioned A.

THIS, then, is our dilemma. Writers' magazines cordially extend a helping hand but what we need is a threatening boot. Trained to meet deadlines we are confronted now only by the deadlines of diapers, diets, and dishes.

The successful writer supplies his own discipline, setting aside a definite time for writing which is to be inviolable. We do the same but the definite time is always tomorrow, when the washing will be out of the way, or next month when the children will be over the chicken pox.

Oh, for a deadline . . . a deadline as urgent, compelling, and howlingly audible as the deadline for the baby's 6 o'clock bottle.

Books that Will Help Writers

In this department are reviews of important books of special interest to writers. As a service to its readers, *Author & Journalist* will supply any of these books at the published price post-paid. Send order with remittance to *Author & Journalist*, 1313 National Bank of Topeka Building, Topeka, Kansas.

TRY AND GET IT PUBLISHED, by Charis Miley. 107 pp. William-Frederick for Neptune Co. \$2.

"What You Should Know if Your Rejection Slip Is Showing" is the subtitle of this highly amusing book on the ways—and eccentricities—of authors, critics, agents, and publishers. After a spoofing history of printing and publishing, Mr. Miley discusses the current situation entertainingly and realistically. Cartoons by Adri Ames and Jeremy Ganger make wonderful illustrations.

SCIENCE-FICTION HANDBOOK, by L. Sprague de Camp. 328 pp. Hermitage. \$3.50.

This, the latest addition to Hermitage House's Professional Writers Library, is a *must* for writers of science fiction. The author presents a history of the field plus a current picture of it, (with sketches of editors and writers), then goes into the plotting, writing, and marketing of imaginative fiction.

If you read Mr. de Camp's brilliant article in the August *Author & Journalist*, you know how fascinating and sensible is his writing. His book offers much of suggestion to fictionists in all fields.

Poetry Is a Sound Track

[Continued from Page 14]

his poem, he is likely to give us a conclusion or thought that may be directly stated, without any imagery or figures of speech.

You can reread Keats's "Ode on a Grecian Urn" to see what I mean. You don't, of course, have to make a formula of it and write all your own poems the same way. You may sometimes write a poem that is just a metaphor or just a vivid bit of imagery. But the threefold poem which offers a thought or sentiment to the mind or moral sense, vivid imagery to the senses, and poetically interesting figures, images, or phrases to the poetic imagination—this type of poem has stood the test of a great deal of time.

Caution: Do not imitate old forms of speech—such as *doth*, *hath*, *thee*, *ere*, *o'er*.

We have not exhausted the subject of how to write poetry. But a few of the most important elements, handled well, will get you further than the trickier things. So, cultivate your thoughts, have something to say. Avoid hackneyed rhymes by being interesting. Keep your rhythm from lapsing into prose or into doggerel; choose and arrange words with an ear for how they sound together, give your readers some good images and figures of speech. Do not carry any of these out as far as they might be carried, lest you become tedious.

Goodbye, and good writing!

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2.5 Million Markets for Poetry

By CHARLES H. COLEMAN

OVER 2½ million new poetry markets are opening up each year, yet almost no poets are tapping this vast reservoir of dollar bills. Indeed, the lament is long and loud about the few sales opportunities and the terrific competition!

There are around 7,000 babies born each day in the U.S.A. Each family is a potential market. The name of the child, date of birth, and name and address of the parents are usually given in "Births" in the daily paper.

Simply write a short poem of four or five stanzas, with four lines to a stanza, commemorating the birth of the child. This, then, can be mailed to the head of the house with a letter suggesting that if they like the poem a dollar bill in the return mail will be appreciated.

Of course you won't sell all of your efforts. But you'll be surprised. I was. I had a flow of dollar bills arriving in all the mails! You don't have to be a poet of the first water, either. I'm a miserable one; but the competition is non-existent, and the family eager to buy the special verse commemorating a very special event.

I've also applied the idea to group efforts, writing a stanza or two to commemorate a special event like an old timers' reunion or the winning of a football championship. With a photograph, I've sold as many as 20 copies of the same poem. And everybody was happy!

Don't ever say that poetry can't be sold or that the market is small. The market is unlimited! It is a tree growing in a fabulous land. On it are over 2½ million twigs each one bearing a dollar bill and each year it bears anew. The fruit is yours to harvest.

When you do write that extra special poem, you can send it out to bring in a fat—anyway, fairly fat—check. In the meantime, you can have a lot of fun, gain experience and reputation, and make money, too. Even if you aren't a poet, the experience and practice are valuable. As Mr. Derleth says in one of his published articles, "practice in poetry strengthens prose."

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Poetry Day, October 15, will be observed throughout the United States.

As previously announced, a number of societies and individuals have offered special prizes in honor of the day. In many cities and towns there will be public programs. More schools than ever before will observe the day this year. Various newspapers will devote space to work by local or regional poets.

Poetry Day offers poets and readers of poetry an opportunity to make their communities poetry-conscious.

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